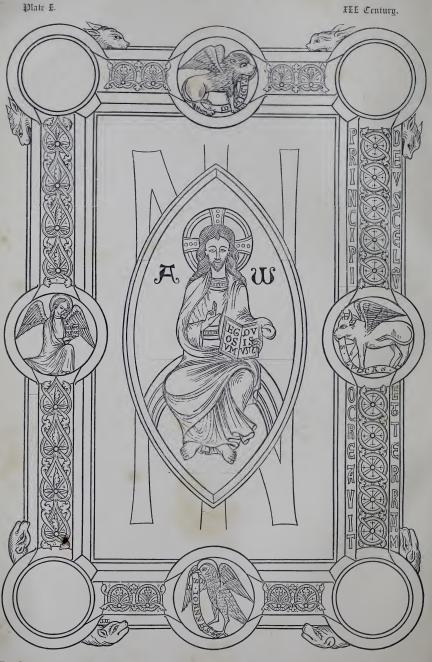




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Border, Figure and Initial Drawing.

After Addl. MS. 14,788, British Museum.



OMPANION

TO



anual of Illumination.

CONTAINING

BORDERS, CAPITALS, TEXTS, AND DETAIL FINISHINGS, &c.

DRAWN BY

J. J. LAING.



Ars probat artificem.

LONDON:

WINSOR & NEWTON, 38 RATHBONE PLACE,

Manufacturing Artifts' Colourmen, and Drawing-Paper Stationers, by Appointment to Her Majesty, and H.R.H. the Prince of Wales.

[The Right of re-producing Illustrations is referved.]



Ander

OF

ILLUSTRATIONS.

Plate I.—xii century, from British Museum. Border, Figure, &c. drawing, (reduced less than half of original size.)

Plate IA.—Ditto, ditto. Border and Figure only.

Plate IB.—Ditto, ditto. Border alone. The first might be completed by scroll work intertwining with the IN, like capital of Part I. The ground within aureole to be gold; and the four corner medallions may have the names of the four great prophets, Isaiah, Jeremiah, Ezekiel and Daniel, written in plain raised gold letters on purple or blue grounds like words 'Vegeti,' Plate III., or 'Finis' at end.

Plate II.—Late XII and XIII centuries, from British Museum, France, &c. St. Dunstan, (reduced less than one-half of original size); letter A with Resurrection, and letter F, with St. Ambrose, &c. Border of St. Dunstan might be used for other subjects. The F is complete in sequel illustrations.

- Plate III.—xiii century. Title-page letter P and other capitals, &c., from "Vegetius" MS., British Museum.
- Plate IV.—xIII century. From Advocates' Library, Edinburgh. Parts of square border with medallions, and initial letter I, with miniature of Ruth and Boaz. The four medallions are suggestive for illumination, like Plate VI. Whole border may form a future separate illustration in 4to.
- Plate V.—xIII century. From Advocates' Library, Edin.
 Letter L, containing miniatures; also Letters I and
 C, &c. The L commences 'Liber Generationis,'
 of St. Matthew's Gospel, and forms a border as well
 as initial; complete also in sequel, and might commence many of the Psalms with the word 'Lord.'
 The C may be curtailed of lower slim border, or
 made shorter at top, like E, Plate IX. The scroll
 work on lower part is only the secondary decoration,
 in red and blue at side of text.
- Plate VI.—xiv century, from MS., Addl. 17,341, British Museum. Example of border letter L, with music. This will also form a future separate 4to. sheet. Meantime it may be used as an I, adding below bold spreading stems from across the bells, same as in Plate XVII. The slim border at right side (Plate VI.), may be added to the left hand upper corner of illustration, p. 71, and so would lengthen it considerably for 4to. size.
- Plate VII.—xiv century. Title-page border with ruling for text.
- Plate VIIA.—Ditto, ditto, without ruling.

- Plate VIII.—xiii century. Illustration to show connection with glass-painting, and suggestive design for borders, &c., therefrom. These are adapted for illumination separately on other sheets.
- Plate IX.—xiv. century. Ivy border and capital E, from MS. Addl. 23,145, British Museum; suggestive for some subjects from Albert Durer's series of small prints.
- Plate X.—xiv century. Common ivy border page from small Missal as Plate VII.

Sequel Plates.

Plate XI.—Letters A and C, XIII century.

, XII.—Letter B, xiii ditto.

" XIII.—Letter D, xiv ditto.

- "XIV.—Letters E, F and G, xiii and xiv ditto.
- " XV.—Letters H and K, xiv ditto.
- ,, XVI.—Letters I and J, XII and XIII ditto.
- " XVII.—Letter I, or borders, XIII and XIV ditto.
- ,, XVIII.—Letters I and L, forming borders also, xIII and XIV ditto.
- " XIX.—Letters M, N, O, xIII ditto.
- ,, XX.—Letters P and Q, XIII ditto.
- ,, XXI.—Letters R, S, and T, XII and XIII ditto.
- ,, XXII.—Letters U and V, xiii ditto.
- " XXIII.—Letters W, X, Y and Z, xiv ditto.
- " XXIV.—Alphabet of small capitals, xiv ditto.
- ,, XXV.—Text alphabets, and minor capitals, &c., x11 and x111 ditto.
- " XXVI.—Line Finishings, x11 and x111 ditto.
- " XXVII.—Line Finishings, xiv and xv ditto.

Plate XXVIII.—Diapers and details.

Note.—Many of these capitals may be used in the same styles for others, by a slight change. C for instance by a bar across may be used as E; or have the turn inwards and so form G. D, by lengthening the long stroke, may be made into P; or curtail P, and it becomes D. The long L may be adapted for an I. O requires little to be added to be Q, and Q curtailed becomes O, &c.

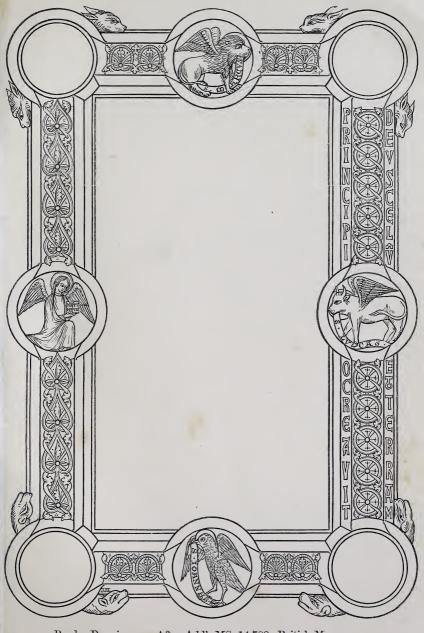
The whole of the above illustrations forming different kinds of complete borders, side borders, great initials, together with minor capitals for small subjects, such as Bible marks, &c., are published separately on Bristol boards in convenient forms ready for illuminating.



Border and Figure Drawing.

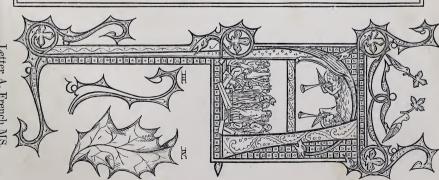
After Addl. MS. 14,788, British Museum.





Border Drawing. After Addl. MS. 14,788, British Museum.





MS. British Museum.

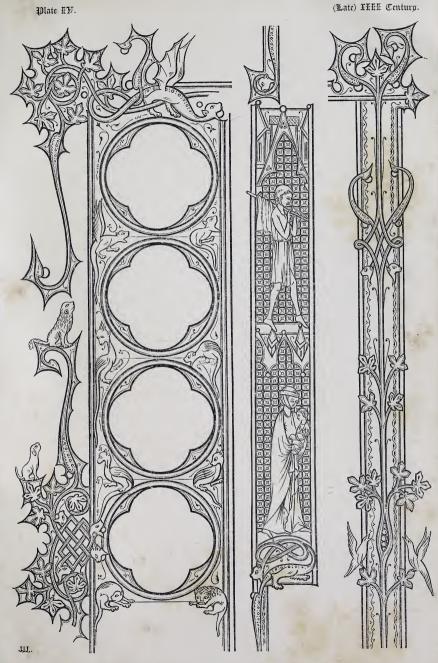
Letter A. French MS





Letters P, I, T, and Q, &c., from 'Vegetius' MS. British Museum.





Bordering and Letter I from MS. Bible, Advocates' Library, Edinburgh.





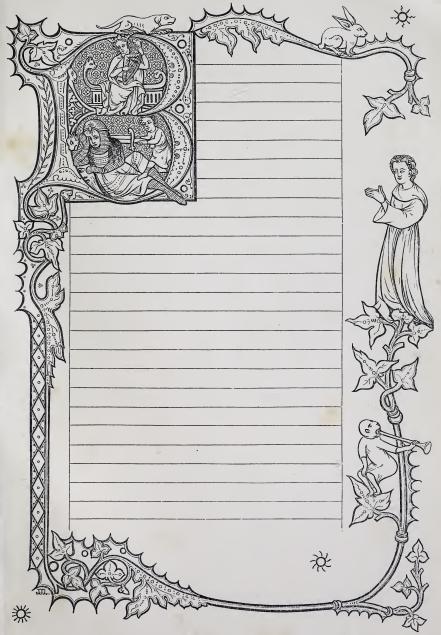
Letters L, I, and C, &c., from MS. Bible, Advocates' Library, Edinburgh.





JJL.





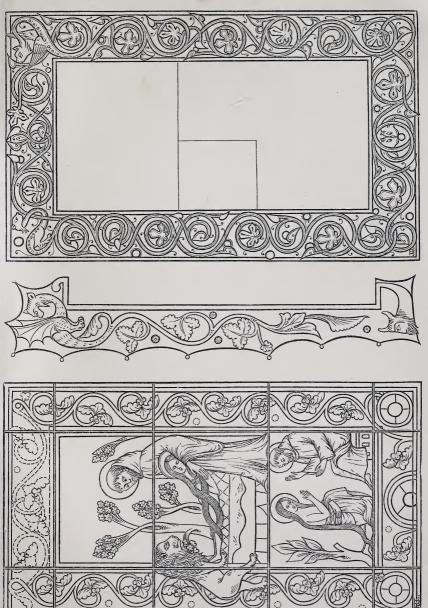
Title page Border from Missal in possession of G. E. Street, Esq.



Plate VIII A.

Title page Border from Missal in possession of G. E. Street, Esq.

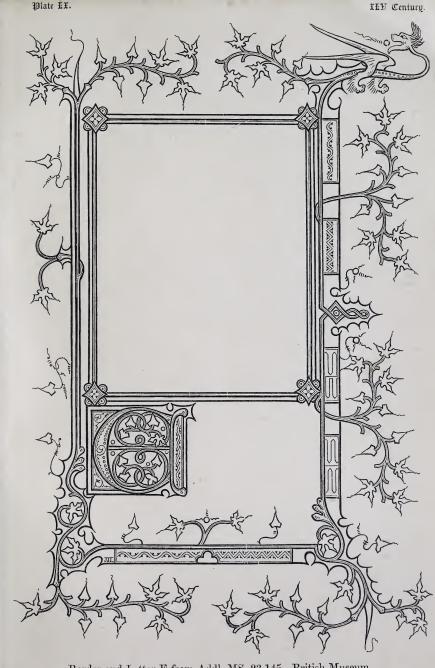




Hebrew, Ad. MS. 11,639, British Museum. Lower Part of Painted Window of Egyptiaca, Chartres Cathedral, France.

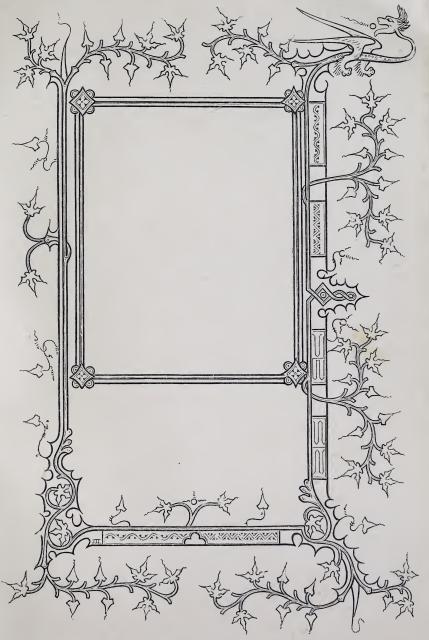
Suggestive Design from Painted Window and Illumination.





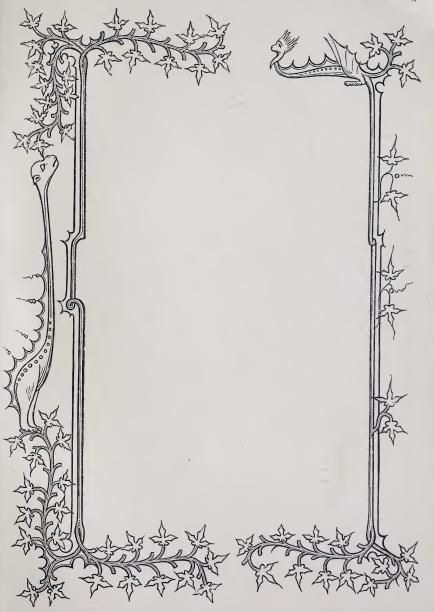
Border and Letter E from Addl. MS. 23,145, British Museum.





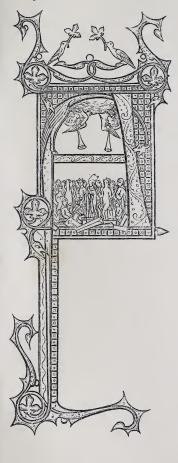
Ivy Border from MS. Addl. 23,145, British Museum.



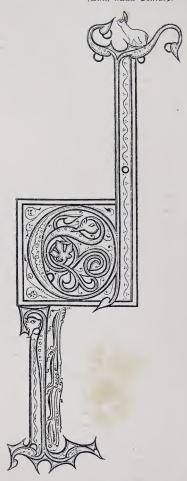


Common Ivy Border from Missal in possession of G. E. Street, Esq.



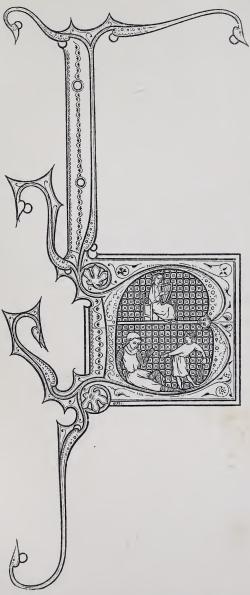


Letter A, from Fragment of French Folio Choir-book.



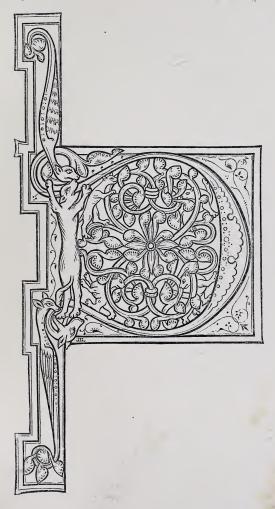
Letter C, from MS. Advocates' Library, Edinburgh.





 $\begin{array}{c} \text{Letter B from MS. Bible, Advocates' Library,} \\ \text{Edinburgh.} \end{array}$

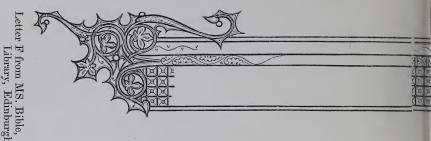




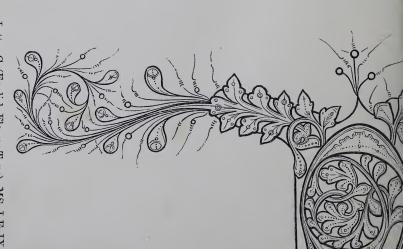
Letter D, from Folio MS. in possession of G. E. Street, Esq.



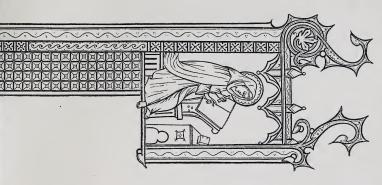




Letter F from MS. Bible, Advocates' Library, Edinburgh.

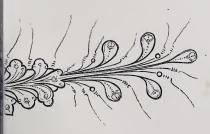


Letter G (English Flower Type), MS. I-E. IX. British Museum.





From Addl. MS. 23,145, British Museum.

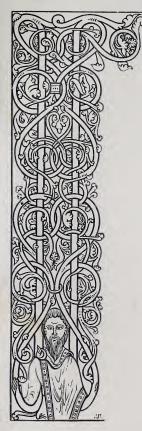






Letters H and K from Berri Bible, &c. British Museum.





Letter I from MS. Gospels, British Museum.



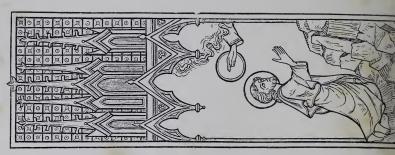
Letter I MS.
Bible,
Advocates'
Library,
Edinburgh.



Letter J from 'Vegetius' MS.
British Museum.









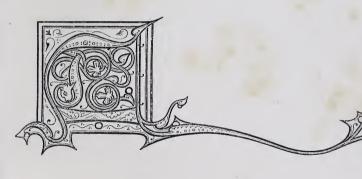












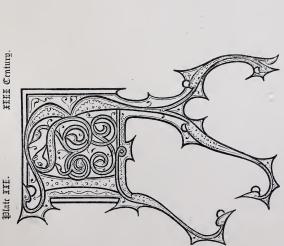






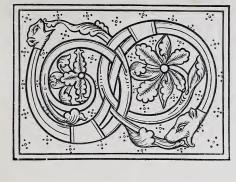


XXX Century.



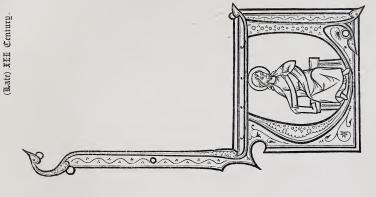
Letter R, after MS. Bible, Advocates' Library, Edinburgh.

Letter S from MS. Addl. 14,790 British Museum.



Letter T from 'Vegetius' MS. British Museum.





Letter V from MS. Bible, Advocates' Library, Edinburgh.

Letter U from 'Vegetius' MS. British Museum.











Letters W, X, Y, and Z, British Museum, &c.

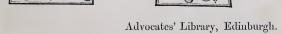






Alphabet, Adapted after MS.







Cabcdefghijklmnopgrstuvwxy3;:. abcdefghijklmnopgrstuvwxy3,-

commandment 1. III.IV.

XHEH and XHY Centuries



XII Century.



XIV Century.



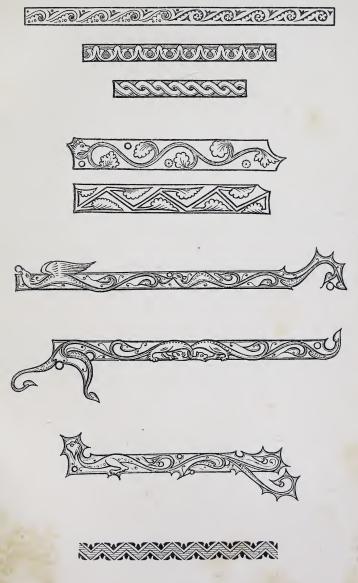
XREE Century.





Alphabets and Minor Capitals, &c.





Line Finishings.











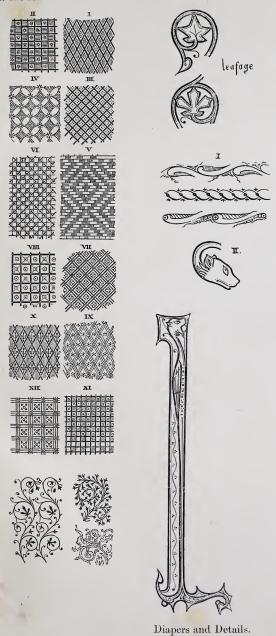






Line Finishings.













PRIZE MEDAL OF THE GREAT EXHIBITION OF 1851.

AWARDED TO WINSOR AND NEWTON,

CLASS II. (CHEMISTRY) FOR ARTISTS' COLOURS.

This was a Competitive Exhibition. Messrs. Winsor and Newton carried off the ONLY Medal that was awarded to the competitors English and Foreign for Artists' Colours.

PRIZE MEDAL OF THE INTERNATIONAL EXHIBITION.

1862.

AWARDED TO WINSOR AND NEWTON,

CLASS II. CHEMISTRY. SECTION A. No. 627.

The award of a Prize Medal to Messrs. Winsor and Newton for their UNEQUALLED display of fine and costly Pigments, was accompanied by the following remarks from the Jurors, viz.:

"For a magnificent display of Artists' Colours, and for their endeavours to substitute permanent colours for the more fugitive pigments used by Artists."



LIST OF COLOURS AND MATERIALS

FOR

ILLUMINATION.

MANUFACTURED BY

WINSOR AND NEWTON,

BY APPOINTMENT TO HER MAJESTY AND THEIR ROYAL HIGHNESSES
THE PRINCE AND PRINCESS OF WALES.



38, RATHBONE PLACE, LONDON.

Winsor and Newton's Colours and Materials can be obtained of all local Artists' Colourmen, Booksellers, Stationers, &c.

Illumination.

A foremost place amongst the felicitous revivals of the Arts of the Middle Ages may be assigned to Illumination. It exactly supplies a want in the general Art-Education, and also in the Art-Practice of our own times, which, without it, must have remained still a want. A true art, the range of Illumination is so wide, and it both rises so high and condescends to such lowly simplicity, that it may be equally practised by artists possessing the most exalted powers, and by the most elementary learners of what is popularly entitled "Drawing." Figure subjects of every kind and heads may be introduced with the happiest effect in medallions by the Illuminator, or in various ways may take parts in his compositions; and he may treat them as miniatures of the highest order. And in like manner, mere groups of letters, forming brief texts of Holy Scripture, or historical and other legends may constitute subjects for illuminating, that may exhibit brilliant colouring, skilful combinations, and effective treatment. Thus, Illumination may be dealt with even as a mere amusement, exercising but little of thought, and requiring no more than a moderate amount of patience, attention and dexterity. At the same time, Illumination never altogether loses sight of its character as an art, while it invariably suggests and leads on to more artistic aims and more dignified achievements. This, indeed, is the peculiar quality of this art—that it always stimulates the student to advance and improvement. And, on the other hand, Illumination to be really good in itself, necessarily requires in every instance such mental exertion, as cannot fail to be productive of beneficial results.

The popularity of Illumination, under every condition and for every variety, of purpose, is equally remarkable and gratifying; and this popularity, however great, is still continually increasing and extending its influence. Under such circumstances, it becomes important that students should familiarize themselves with the early history of the art, and should thus be enabled to base their own practice upon the authority of the mediævel masters. This study of early Illumination for the sake of what it is so well able to teach, differs altogether from a mere reproduction of the art, as it was actually practised in early times. Living Illuminators, having derived from the past the lessons that the past is able to impart with such impressive effect, will develope a fresh era in Illumination. They will work independently for themselves, duly reverencing authority, while resolute in their aspirations for origi-

nality. Whatever is valuable in it, may be derived from the early Illumination; but the new art must not be content to be only a counterpart or a reiteration of the old. Modern Illuminators have at their disposal one grand advantage altogether unknown to their remote predecessors; and this is the facility with which they are able to obtain colours, and the entire matériel required by them in their practice. The old Illuminators had to prepare their own colours, and to invent and make their own implements; now, everything is prepared for Illuminators. They need make no experiments, nor fear any failures. The best of everything is within their reach—all that rests with themselves is the worthy use of their first-rate appliances and means.

This equally elegant and useful Art, now again held in high esteem, is both studied and practised with continually increasing devotedness.

Messrs. Winsor and Newton have bestowed the most thoughtful attention upon the preparation of every variety of illuminating matériel, and they have succeeded in providing all that can be desired by Illuminators.

Extract from "A Manual of Illumination," by J. W. Bradley, B.A., and T. G. Goodwin, B.A.

"Availing ourselves of the knowledge of the modern forms of the preparation of Colour, we may pronounce for Water Colours as being the best adapted for Illumination. There are two kinds of Water Colours, siz., Dry Cake Colours and Moist Colours—and of these two the latter are preferable as giving out the greater volume of colour, and possessing the greater tenacity or power of adhering to the surface of the material on which they are used. Of Moist Colours there are two descriptions, viz., solid and liquid. Some of the Colours will not keep well in the latter form, and moreover, there is a waste in using them when only moderate quantities are required, as the colour cannot be replaced in the tube when once squeezed out. Hence it is best to use the solid Moist Colours. The ordinary kinds of solid Moist Colours are those placed in pans, and those made up per se in wafers. They are both apt to get dirty and dusty when once uncovered, and therefore cannot be said to give complete satisfaction for Illuminating purposes, wherein it is indispensable that the colours should be kept very pure and cleun.

"Messrs. Winsor and Newton have got over the difficulty by placing their Illuminating Colours (preparations of solid moist character) in small china gallipots with which we are acquainted."

which we are acquainted."

"Only lately, still greater improvement has been made on these gallipots, by making them of glass, so that the colours can be seen through the lids."

Extracts from "The Art of Illuminating," by M. Digby Wyatt, F.S.A.

Extracts from "The Art of Illuminating," by M. Digby Wyatt, F.S.A.

"These colours are selected from the list of water-colours made at the present day (upwards of eighty) and will I think be found to be all that can well be required for illuminating. Messrs. Winsor and Newton have arranged them into four different lists, which are placed in boxes (complete with colours and materials for working), of the respective values of £1 ls., £1 lls. 6d., £2 2s., and £3 3s.

"Messrs. Winsor and Newton's colours are very excellent."

"From Messrs. Winsor and Newton, especially, I have received the kindest and most intelligent co-operation; and I am happy to be the channel of making public the result of a series of experiments on the combination of colours, and the use of various 'materials for illuminating purposes, suggested to me, and made with great tact and judgment by Mr. W. H. Winsor."

for Illumination.



Guinea Box of Illuminating Colours and Materials—containing nine colours, gold and aluminium shells, gold paper, agate burnisher, sable brushes, &c., &c.

Guinea and a half Box of Ditto—containing thirteen Colours, gold and aluminium shells, gold paper, agate burnisher, sable brushes, and fuller fittings than the above.

Two Guinea Box of Ditto—containing seventeen colours, gold and aluminium shells, gold paper, agate burnisher, sable brushes, and fuller fittings than the above.

Three Guinea Box of Ditto—containing twenty-two colours, gold and aluminium shells, extra thick gold leaf, gold paper, agate burnisher, gold size, sable and other brushes, and complete fittings.

Five Guinea Handsome Caddy Lid Box of Ditto—containing twenty-six colours, gold, aluminium, and platina shells, extra thick gold leaf, gold paper, mathematical instruments, rules, magnifying glass, agate burnisher, ivory tracer, gold size, sable and other brushes, and very complete fittings.

Very handsome Boxes, specially fitted, from £10 10s. upwards.

WINSOR AND NEWTON'S COLOURS For Illumination.



LIST OF COLOURS AND PRICES.

Brown Madder Burnt Sienna Crimson Lake Burnt Roman Ochre Mars Yellow Neutral Orange Burnt Umber 1s.6d. each Chinese White Purple Lake Emerald Green Rubens' Madder Gamboge Sepia Indian Red Scarlet Vermilion Indigo Light Red Aureolin 1s. each. Lamp Black Burnt Carmine Cadmium Yellow Naples Yellow Cadmium Orange Olive Green Raw Sienna Carmine Vermilion French Blue 3s. each. Vandyke Brown Intense Blue Yellow Ochre Indian Purple Lemon Yellow Cobalt Oxide of Chromium Orange Vermilion 2s. each Pale Cadm. Yellow Violet Carmine Rose Madder Viridian

Other Colours prepared on short notice.

Smalt

Mars Orange

Purple Madder

Ultramarine Ash 5s. each.

COLOURS AND MATERIALS

For Illumination.

LIQUIDS.

Prepared Chinese White, Indian Ink, and Ox Gall. . . 1 0
,, Carmine, Sepia, Prout's Brown, & Indelible Brown Ink. 1 6
,, Strong Clear Gum Water . . 3d., 6d., 9d. & 1 0

ILLUMINATING BODY.

A preparation applied to such parts of the Work as are to be covered with Gold, to which it imparts solidity and richness. Placed in bottles ready for use.

Prepared 1s. 6d. per bottle.

RAISING PREPARATION.

A preparation for raising or elevating the surface of any portion of the Work. Placed in Bottles ready for use.

Price 1s. 6d. per bottle.

WATER MAT GOLD SIZE.

A preparation for "laying down" Gold Leaf, that is, causing it to adhere to a given surface. Placed in covered gallipots ready for use.

Price 1s. 6d. per gallipot.

for Illumination.



Shell.



Saucer.



Solid Cake.

In Shells.

Shell Fine Gold—per shell.

Ditto extra large
Shell Citron Gold
Shell Green Gold
Shell Platina
Shell Aluminium
Shell Silver

Shell Silver

In Saucers.

Saucer Fine Gold, large size. Ditto, extra large size. Saucer, Citron Gold, large size. Saucer Green Gold, large size. Saucer Platina, large size. Saucer Aluminium, large size. Saucer Silver, large size.

Solid.

Cakes of Fine Gold, in porcelain pans. Cakes of Platina, in ditto. Cakes of Aluminium, in ditto. Cakes of Silver, in ditto.

Liquid.

Liquid Pure Gold.

Liquid Platina.
Liquid Aluminium.
Liquid Silver.
Gold Ink.
Gold Paint and Preparation in
bottles complete, small size.
Ditto ditto large size.

Bronze.

Fine Bronze, per 1 ounce packet. Fine Foreign Bronze—per 1 oz. do.

Leaf.

Best Gold Leaf, per book of 25 leaves
Ditto ditto double thickness.
Dentists' Gold Leaf, per leaf.
Ditto ditto double thickness.
Platina Leaf, per leaf.
Silver Leaf, per book of 50 leaves.

Gold Paper.

Prepared on back with solution. Whole, half, and quarter sheets. Packets of small pieces.

OUTLINES FOR ILLUMINATION.

SERIES OF TWELVE OUTLINES.

DESIGNED BY H. C. DRIVER, ARCHT.

Size 14 inches by 10 inches.

1. The Lord's Prayer.

Lord of all power, and might, who art
the author and giver of all good things.

—Collect.

3. I will arise and go to my Father.—St.

Luke xv, 18 & 19 v.

4. Behold how good and how pleasant it is for brethren to dwell together in unity.

Psalm cxxxiii.

5. The Lord is my Shepherd, I shall not want.—Psalm xxiii, 1, 2, 3, 4 v.
6. Have mercy upon me, O God, according

 Have mercy upon me, O God, according to Thy loving-kindness.—Psalm li, 1, 2, 3 v. Prevent us, O Lord, in all our doings, with thy most gracious favour.—Collect.

 Blessed Lord who hast caused all Holy Scriptures to be written for our learning. — Collect.

9. Fret not thyself because of evil-doers. Psalm xxxvii, 1, 2 & 3 v.

 O praise the Lord, all ye nations.— Psalm cxvii.

11. The Lord hear thee in the day of trouble.—Psalm xx, 1, 2, 3 & 4 v.
12. As the hart paneth after the water-brooks.—Psalm xiii, 1, 2 & 11 v.

PLAIN.—Single 1s. each. Packets of Three in wrappers, 3s. each. Partly Illuminated.—Singly 2s. each. Packets of Three, 6s. each.

HALF IMPERIAL OUTLINES.

Size 21 inches by 14 inches.

Outline A.

Outline F.

Glory to God in the highest, on earth peace, good will towards men.

Plain, 2s. 6d.

If thou faint in the day of adversity thy strength is small.

Partly Illuminated, 5s.

OUTLINE

IN MEMORY OF HIS LATE ROYAL HIGHNESS THE PRINCE CONSORT.

Size 14 inches by 10 inches.

Plain, 1s. 6d.

Partly Illuminated, 3s.

CROSS OUTLINE.

Size 14 inches by 10 inches.

Lord increase our faith.

Plain, 1s.

Partly Illuminated, 2s.

SERIES OF OUTLINES

FROM THE

IDYLLS OF THE KING, BY ALFRED TENNYSON, D.C.L.

DESIGNED BY F.S.A.

Size 14 inches by 10 inches.

FIRST SERIES.

- 1. The Song of Enid.
- 2. The Song of Vivien. 3. The Song of love and death which | 6. Lo what hearts have men.

SECOND SERIES.

- 5. How Prince Geraint heard Enid sing the Song of Fortune.
- Elaine sang.

 4. The Song the Novice sang at Amesbury.

 7. So in her tower alone the maiden sat.

 8. Queen Guinevere had fled the Court.

Plain.—Singly, 1s. 6d. each. Series of Four in wrappers, 6s. each. PARTLY ILLUMINATED.—Singly 3s. Series of Four, 12s. each.

NATIONAL OUTLINE.

DESIGNED BY M.A.

Size 17 inches by 13 inches.

"God save the Queen."

Partly Illuminated, 4s. Plain, 2s.

NATIONAL OUTLINE.

DESIGNED BY M.A. COMPANION TO THE ABOVE.

Size 17 inches by 13 inches.

"Rule Britannia."

Plain, 2s. Partly Illuminated, 4s.

BOOK-MARK OUTLINES.

SERIES OF TWELVE IN WRAPPER, COMPLETE. Plain, per packet of 12, 3s. Partly Illuminated, per packet of 12, 6s.

LONG SCROLL OUTLINES.

Size 29 inches by 7 inches.

Outline B.

We praise Thee, O God.

Outline C.

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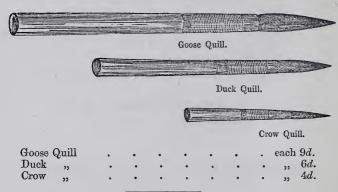
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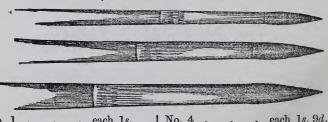
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